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F. H. COWEN.

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5. Ditto ("Lieder ohne Worte") .. Mendelssohn

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2. Melody .. G. F. Blatch
3. Angelus .. Bruce Steane
4. Morning Prayer .. P. Tschalkowsky
5. The Heavens are telling .. Haydn

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1. Passacaglia .. John E. West
2. Prière .. Th. Dubois
3. Andante assai espressivo .. Mendelssohn
4. Ave Maria d'Arcadelt .. Franz List
5. Andante .. E. H. Thorne
6. Alla Marcia .. Thomas Adams

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1. Postlude-Cantique .. Th. Dubois
2. Recessional March .. Roland Rogers
3. Allegro Maestoso .. G. Merkel
4. Pastorale .. E. L. Monk
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4. Andante con moto .. Henry Smart
5. Pax Vobiscum .. H. Elliot Button
6. Andante grazioso .. E. T. Sweeting
7. Andante .. E. H. Thorne
8. Chorus, "Make a joyful noise" .. Mackenzie

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A

# DAUGHTER OF THE SEA

CANTATA FOR FEMALE VOICES

WITH PIANOFORTE ACCOMPANIMENT

THE WORDS WRITTEN BY

CLIFTON BINGHAM

THE MUSIC COMPOSED BY

FREDERIC H. COWEN.

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# A DAUGHTER OF THE SEA.

---

*The Sea Maid* ... .. SOPRANO.  
*The Sea Witch*... .. CONTRALTO.  
*The Sisters* ... SECOND SOPRANO, MEZZO-SOPRANO, AND SECOND CONTRALTO.

---

## CHORUS.

The sun has set, the sea is still,  
The silent stars the heavens fill ;  
A little sea maid from the deep  
Is floating where the ripples sleep.  
She sees a ship upon the main,  
She hears the sound of music's strain ;  
Who is that dancing, fair of face,  
With gallant mien and form of grace ?  
The vessel speeds her course along—  
How fair is he—how sweet the song !  
But hark ! the tempest rises fast,  
The good ship heels before the blast,  
The wild winds howl 'neath stormy skies—  
A dismal wreck the vessel lies !

A form upon the foaming wave,  
The little sea maid sees,  
She flies that shipwrecked life to save,  
Like sea bird on the breeze.

His eyes are closed, and faint his breath—  
Ah ! 'tis the boon she craved—  
The little sea maid sweet, from death  
The Prince's life has saved !

## CHORUS.

Golden-haired maid by the sad sea waves,  
Why art thou sad in thy coral caves ?  
Rising each eventide to the shore,  
Pining to see thy love once more !  
Lone is the sea and lone the sky,  
Sad are thine eyes and none know why—  
Fettered art thou and thy love is free—  
Sad little maid by the moaning sea !

## *The Sisters.*

Why so sad, dear sister ours ?  
Lonely droop thy sweet sea flowers,  
Dull thine eyes are, and thy voice  
Tuned no longer to rejoice.  
Speak, dear sister ; come, be gay,  
Join us in our happy play !

Time was in the golden hours  
Thy sweet laughter rang with ours,  
Thy bright song was first and best,  
Gayer, even, than the rest !  
Speak, sweet sister ; come, be gay,  
Join us in our happy play !

## *The Sea Maid.*

It was the night I rose from maiden sleep,  
I saw a good ship sinking in the deep ;  
All, all were swallowed in the stormy wave,  
Save one—the Prince—whose life 'twas mine  
to save.

None more fair and none more noble,  
Not in all the world so wide ;  
And I would that I were mortal,  
So that I might be his bride !

## *The Sisters.*

Wish not that, O gentle sister,  
For a human soul ne'er sigh ;  
For if he whom thou so lovest  
Should not love thee, thou would'st die !  
Come with us and share our pleasures,  
In the still depth of the sea ;  
Stay with us, a sweet sea maiden—  
We will love and comfort thee !

## CHORUS.

Deep in the cavern the sea witch sits,  
And the weeds with her bony hands she knits :  
Gloomy and grim is her lonesome lair,  
But what does the little sea maiden there ?

## *The Sea Witch.*

I know the boon that thou would'st ask—but  
say,  
Art thou prepared the penalty to pay ?

Thou must give home, and friends, and love,  
If thou would'st dwell on earth above ;  
Thy voice so sweet must silent be,  
If thou would'st gain such boon from me !

Then should a mortal love thee well,  
Better than tongue or eye can tell;  
With love undoubting, love divine,  
A soul immortal shall then be thine!

Should he not love thee for whom thou hast  
sighed,  
Should he take another for his true bride,  
Thy heart will break, and thou wilt be  
Changed into foam on the sad salt sea!

*The Sea Maid.*

Let me be human—whate'er betide,  
I will dare all to be by his side!

*The Sea Witch and Chorus.*

Then sleep, while o'er thee the spell I cast,  
Thy sweet sea maidenhood is past;  
'Tis done—sleep on—for love's true sake,  
At morn a mortal thou shalt wake!

CHORAL INTERLUDE.

She awakens again by the island shore:  
Alas, she is dumb! she speaks no more;  
The sea is blue and the winds blow sweet,  
But the sharp stones hurt her mortal feet!  
The fair Prince tends her night and day,  
But his thoughts and his heart are far away;  
Ah, little sea maid, lost for ever,  
All is too late—he will love thee never!

CHORUS.

From a distant land he has chosen a bride,  
They are sailing away at morn;  
He sees not the sea maiden by his side—  
He passes her by in his happy pride—  
Forgotten is she and forlorn!

And the ship glides on o'er the waters bright,  
There are none to hear her sigh;  
She sees not the waves or the soft starlight,  
She hears not the music—alas, to-night  
She knows that she must die!

*The Sisters.*

Sister, we come thy life  
To save! Take thou this knife!  
Plunge it deep in his breast

To-night, when he lieth at rest!  
Then shall the spell be o'er,  
And thou a sea maid once more!

If not, at the red sunrise,  
When night in the distance dies,  
Sisterless we shall be,  
And thou but as foam on the sea!

*The Sea Maid.*

How calm and peacefully he sleeps,  
While o'er the deep the vessel creeps;  
To let him live means death to me,  
His death alone my life can be!

Ah no! the blow I cannot deal!  
Sink in the deep, thou fatal steel;  
Day breaks afar, the hour is nigh—  
Then let him live, and let me die!

CHORUS.

Farewell, farewell, to the mists of the night,  
Hail to the first soft gleam of the light!  
Morning has broken: the Spirits of Air  
Waken the spheres to the daylight fair!

*The Sea Maid.*

What are those strains of distant melody  
That steal upon mine ear? again I live!  
Their spell new lightness to my heart doth  
give:  
Spirits of Air, oh, whither bear ye me?

CHORUS (*Spirits of the Air*).

To the Daughters of the Air,  
O sea maiden, sad and fair!  
There to dwell for evermore  
On that bright, immortal shore.  
Thou hast suffered and endured,  
Thy reward shall be assured,  
Thou shalt come, through love and pain,  
An immortal soul to gain!

After three hundred years  
Of peace unmarred by tears,  
Immortal as are we thou too shalt rise,  
From the regions of the air,  
Pure and radiant, bright and fair,  
And float, a spirit, into Paradise!

CLIFTON BINGHAM.

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# A DAUGHTER OF THE SEA.

No. 1.

CHORUS.—"THE SUN HAS SET."

*Poco Allegretto ma tranquillamente.*

FREDERIC H. COWEN.

PIANO.  
♩ = 80.

The musical score is written for piano and consists of five systems. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 3/4. The tempo is marked 'Poco Allegretto ma tranquillamente'. The first system begins with a piano (p) dynamic. The second system continues with a piano (p) dynamic. The third system includes a piano (p) dynamic and a crescendo (cres.) marking. The fourth system starts with a mezzo-forte (mf) dynamic. The fifth system includes a decrescendo (dim.) marking. The score features various musical notations including triplets, slurs, and dynamic markings.

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*p* *dim.* *pp*  
*Ped.* \*

CHORUS. ALTO.

The sun . . has set, the sea is

*pp*  
*Ped.* \*

still, . . . The si - - lent stars the hea - - vens

*sempre pp*  
*Ped.* \*

CHORUS. SOPRANO.

A lit - tle sea - maid from the deep Is float - ing where the

fill; . . . A lit - tle sea - maid from the deep Is float - ing where the

*p*  
*Ped.*

ripples sleep, is float - ing, float - ing where the rip - ples sleep. She

ripples sleep, . . . is float - ing where the rip ples sleep.

*p*

sees a ship . . up - on the main, . . She hears the sound of mu - sic's strain ; . .

She sees a ship up - on the main, . . She hears the mu - sic's strain ; Who

*Pod.* \*

Who is that danc - ing, fair of face, . . With gal - lant mien . . and

is . . that danc - ing, fair of face, . . With gal - lant mien . . and

*Easier.*

*mf*

form of grace? The ves-sel speeds her course a -

form of grace? . . . The ves-sel speeds her course a-long— . . . she

*p*

- long— How fair . . . is he, how fair . . . is

speeds . . . her course a - long— How fair . . . is . . . he, how

*mf*

*cres.*

*mf*

*Ped.* \* *Ped.* \* *Ped.* \*

he, how fair is he, how sweet, . . . how sweet the

fair . . . is . . . he, . . . how sweet, . . . how sweet . . . the

*dim.*

*dim.*

*dim.* *p*

*Ped.* \* *Ped.* \*



song! . . .

song! . . .

*dim.*

*Ped.* \*

*Molto vivace.*

*p*

But hark! the tem-pest ris - es fast,

*p*

*Molto vivace. ♩ = 144.* But hark! the tem-pest ris - es fast,

*p*

*mf*

The good ship heels be-fore the blast,

*mf*

The good ship heels be-fore the blast,

*cres - cen - do.*

*p*

*mf*

The

*mf*

The

*p*

wild winds howl,  
wild winds howl,

*p*

*mf* the wild winds howl 'neath storm - y  
*mf* the wild winds howl 'neath storm - y

*sf*

*mf* skies, . . . The tem - - - pest  
skies, . . . The tem - - - pest

*p*

ris - es, The good ship heels be-fore the  
ris - es, The good ship heels be-fore the

*sempre cres*

blast, . . . The wild winds

blast, . . . The wild winds

cen do.

howl . . . 'neath storm - y skies, . . .

howl . . . 'neath storm - y skies, . . .

*f*

A dis - mal wreck the ves - sel

A dis - mal wreck the ves - sel

lies !

lies !

*ff*

*f*

*Ped.*

A form up - on the foam-ing wave The

A form up - on the foam-ing wave The

lit - tle sea-maid sees, She flies that shipwrecked life to save, Like

lit - tle sea-maid sees, She flies that shipwrecked life to save, Like

sea - bird on the breeze. . . .

sea - bird on the breeze. . . .

*ff* *sempre accel.*

*Ped.*

*Molto adagio.*

*Molto adagio.*

*p*

*V\**

*A little slower than at the beginning.* *pp* *Quasi parlante.*

His eyes are closed, .. and

*ppp*

*A little slower than at the beginning.*  $\text{♩} = 66.$

*pp*

*ppp*

faint .. his breath—

Tis the boon she

Ah! 'tis the boon she craved,

*p*

craved— The lit-tle sea - maid sweet, the sea - maid sweet, from

The sea' - maid sweet, the sea - - maid sweet, the sea - maid, from

*mf* *dim.* *p*

*mf* *dim.*

*p* *Ped.* 3 \* *Ped.* 3 \*

death The Prince - 's life has saved !

death The Prince - 's life has saved !

*dim.* *poco rit.* *dim.* *poco rit.*

*p* *poco rit.* *pp molto tranquillo.*

*Ped.* \* *Ped.* \*

*poco rall.* *pp*

*Ped.*

## No. 2.

[CHORUS.—"GOLDEN-HAIRED MAID."

[TRIO.—"WHY SO SAD, DEAR SISTER OURS?"

*Andante moderato.*

PIANO.  $\text{♩} = 80.$

*p legato.*

*dim.* *p*

*molto legato.*

*rall.* *p a tempo.*

*Ped.* \*

SOPRANO.

ALTO.

Gold - en-haired maid by the sad sea waves, . . .

Maid by the sad sea waves, . . .

Why art thou sad in thy co - ral

*sempre p* Sad in thy co - ral

caves? . . . Ris - ing each e - ven - tide,

caves? . . . Ris - ing each

*p*

ris - ing to the shore, Pin - ing to see, to see . . . thy *dim.*

e - ven - tide, Pin - ing to see . . . thy love, to see thy love, . . . thy *dim.*

*cres.* *dim.*

love once more. . . Gold - en - haired maid, why art thou

love once more. . . Gold - en - haired maid,

*p*

sad? . . .

why art thou sad?

*dim.* *poco rall.*



*p* Lone is the sea . . . and lone the

*pp a tempo.*

*Ped.* \*

*p* sky, . . . Sad are thine eyes, . . . and

*p* sky, . . . Sad are thine eyes, . . . and

*cres.*

none know why, . . . Fet - tered art

none know why, . . .

*cres.*

*dim.*

thou, *cres.* and thy love is free, Sad lit - tle maid by the *dim.*

Fet - tered art thou, and thy love is free, Lit - tle maid by the

*dim.*

*poco rall. a tempo.*

sea, . . . sad lit - tle maid by the moan - ing sea! . . .

*poco rall. a tempo.*

sea, . . . sad maid . . . by the moan - ing sea! . . .

*p* *colle voci. p a tempo.*

*Pod.* \*

*dim. poco rall.*

## TRIO. THE SISTERS.

*Poco più animato, ma poco, e sempre tranquillo.*

SOLO. 2nd SOPRANO.

Why so sad, dear sis - ter ours? Lone - ly droop thy sweet sea-flowers, Dull thine eyes are,

SOLO. MEZZO-SOPRANO.

Why so sad, dear sis - ter ours? Lone - ly droop thy sweet sea-flowers, Dull thine eyes are,

SOLO. 2nd CONTRALTO.

Why so sad, dear sis - ter ours? Lone - ly droop thy sweet sea-flowers, Dull thine eyes are,

*Poco più animato, ma poco, e sempre tranquillo. ♩ = 92.*

*p* *cres.*

and thy voice Tuned no long-er to re-joice,  
and thy voice Tuned no long-er to re-joice, Dull thine eyes are,  
and thy voice Tuned no long-er to re-joice, Dull thine eyes are,

*cres.* *mf* *dim.*  
Dull thine eyes, . . and thy voice Tuned no long - er, tuned no long-er to re .  
*cres.* *mf* *dim.*  
and thy voice, thy voice . . no . . long - er tuned, tuned to re .  
*mf* *dim.*  
thy voice Tuned no long - er, no long-er to re .

*p*  
- joice. . . Speak, dear sis - ter, sis - ter, speak,  
*p*  
- joice. . . Dear sis - ter, dear sis - ter,  
*p*  
- joice. . . Speak, dear sis - ter, speak, dear sis - ter,

*Ped.* \* *Ped.* \*

*mf grazioso.*

Speak, dear sis - ter, come, be gay... Join us in our hap - py.. play,

*mf grazioso.*

Speak, dear sis - ter, come, be gay... Join us in our hap - py play,

*mf grazioso.*

Speak, dear sis - ter, come, be gay... Join us in our hap - py play, ..

*mf grazioso.*

*mf*

Sis - ter, come, be gay, Join us in our play, join us.. in .. our play, ..

*mf*

Sis - ter, come, be gay, Join us in our play, join us.. in .. our play, ..

*f*

Sis - ter, come, be gay, Join us in our play,

*f*

*mf*

*p*

*Ped.* \* *Ped.* \*

*poco rit.* *a tempo.*

in our hap - py play !

*poco rit.* *a tempo.*

join us.. in .. our play, .. in our hap - py play !

*poco rit.* *a tempo.*

join us.. in .. our play, .. in our hap - py play !

*pp* *f poco rit.* *a tempo. f* *senza affrettare.*

*Ped.* \* *V V V V Ped.* \*

Time was in the gold-en hours,

Time was in the gold-en hours,

Time was in the gold-en hours,

*dim.* *p* *p*

*Ped.* \*

*cres.*

Thy sweet laughter rang with ours, Thy bright song was first and best, Gay-er e-ven

*cres.*

Thy sweet laughter rang with ours, Thy bright song was first and best, Gay-er e-ven

*cres.*

Thy sweet laughter rang with ours, Thy bright song was first and best Gay-er e-ven

*cres.*

than the rest! *cres.* *f* Thy sweet laughter rang with ours,

than the rest! *p* *cres.* *f* Thy sweet laughter, thy bright song, thy song, . .

than the rest! *p* *mf* Thy sweet laughter, thy . . bright

*p* *cres.* *mf*

Thy bright song, . . thy song was gay-er than the rest! . . Speak, <sup>dear</sup> sweet sis-ter,

. . . thy bright song . . gay-er than the rest! . .

song, thy song . . was gay-er than the rest! . . Speak, sweet

*dim.* *p*

sis-ter, speak, speak, dear sis-tér, come, be gay,

sis-ter, ~~sweet~~ sis-ter, speak, dear sis-ter, come, be gay,

sis-ter, speak, sweet sis-ter, speak, dear sis-ter, come, be gay, . .

*grazioso.* *mf grazioso.*

*Ped.* \*

Join us in our hap-py play, Sis-ter, come, be gay, Join us in our play,

Join us in our hap-py play, Sis-ter, come, be gay, Join us in our play,

Join us in our hap-py play, . . Sis-ter, come, be gay, Join us in our play,

*f*

*Ped.* \*

join us in.. our play, . . sis - ter,

join us in.. our play, . . join us in.. our play, . . sis - ter,

join us in.. our play, . . sis - ter,

*mf* *p* *pp* *f*

*Ped.* \* *Ped.* \* V V

join us in our play! . . .

join us in our play! . . .

join us in our play! . . .

*f* *dim. e rall.*

V V V V *Ped.* \*

CHORUS. SOPRANO.  
*Andante, come lma.* *pp*

Gold - en-haired maid by the sad sea

ALTO. *pp*

Maid by the sad sea

*Andante, come lma.* ♩ = 80.

*pp legato.*

*Ped.* \*

*poco cres.*

waves, . . . Fet - tered art thou, and thy love is

*poco cres.*

waves, . . . Fet - tered art thou,

*poco cres.*

*dim.*

free, Sad lit - tle maid by the sea, . . . sad lit - tle

*dim.*

and thy love is free, Lit - tle maid by the sea, . . . sad maid . .

*dim.*

*molto rall.* *a tempo.*

maid by the moan - ing sea! . . . . .

*molto rall.* *a tempo.*

. . . by the moan - ing sea! . . . . .

*molto rall.* *pp a tempo.*

*Ped.* \*

*rall.*



SOLO (THE SEA-MAID).—"IT WAS THE NIGHT."

TRIO (THE SISTERS).—"WISH NOT THAT."

SOPRANO SOLO. THE SEA MAID.

*Con moto ma non troppo.*

It was the night I rose.. from maid - en sleep, I saw a good

*Con moto ma non troppo.*  $\text{♩} = 92.$

*p*

ship sink - ing in . . the deep; All, . . all were swal - lowed in the storm - y

*cres. ed accel.*

*cres. ed accel.*

Or

Whose life 'twas mine to save!

*mf rit. a tempo.*

wave, Save one— the Prince— Whose life 'twas mine . . to save!

*mf colla voce. p a tempo.*

None.. more fair and none . . more no - ble, Not in all the

*cres.*

*cres.*

world, the world so wide, And I would that I were mor - tal,

*rall. Poco più sostenuto. f espressivo.*

*Poco più sostenuto.*  $\text{♩} = 72.$

*f rall.*

and I would that I were mor-tal, I would I were mor-tal, So I might

be . . his bride, So that I might be, . . night be his

*dim.* *mf* *poco rit.*

*Ped.* \*

*Allegro moderato.*

bride!

THE SISTERS. 2nd SOPRANO.

MEZZO-SOPRANO.

Wish not that,

O gen -

tle sis - ter,

For a hu - man

Wish not that,

O gen -

tle sis - ter,

For a hu - man

Wish not that,

O gen -

tle sis - ter,

For a hu - man

*Allegro moderato. ♩ = 100.*

*mf* *f* *mf* *f*

soul ne'er sigh; For if he whom thou so lov - est, Should not love thee,

soul ne'er sigh; For if he whom thou so lov - est, Should not love thee,

soul ne'er sigh; For if he whom thou so lov - est, Should not love thee,

*mf* *f* *mf* *f*

thou would'st die ! . . . . . *rall.*

thou would'st die ! . . . . . *rall.*

thou would'st die ! . . . . . *rall.*

*ff* *p* *rall.*

*Poco più tranquillo.*

*p* Come with us and share our plea-sures, In the still depth of.. the sea ;..

*p* Come with us and share our plea-sures, In the still depth of the sea ;..

*p* Come with us and share our plea-sures, In the still depth of the sea ;..

*Poco più tranquillo.* ♩ = 92

*p legato.*

*sempre p* *dim.*

*sempre p* Stay with us, a sweet sea maid - en, We .. will love and com-fort thee, .. *dim.*

*sempre p* Stay with us, a sweet sea maid - en, We will love and com-fort thee, .. *dim.*

*sempre p* Stay with us, a sweet sea maid - en, We will love and com-fort thee, .. *dim.*

*Ped.* \* *Ped.* \*

*L'istesso tempo.*  
 SOPRANO SOLO. THE SEA-MAID. *espressivo.*

None more

*poco rit.*

love and com-fort thee!

*dim.*

*poco rit.*

we . . will love and com-fort thee, . . love and com-fort thee!

*dim.*

*poco rit.*

we . . will love and com-fort thee, . . love and com-fort thee!

*L'istesso tempo.*  
*the ♩ as before = 92.*

*p*

*dim.*

*p poco rit.*

*mf*

*Ped.*

\*

fair and none more no - ble, Not in all the world, the world so

*p*

*cres.*

*cres.*

*p*

*poco rall.*

*Poco più sostenuto.*  
*f espressivo.*

wide, And I would that I were mor - tal, and I would that I were mor - tal,

*Poco più sostenuto.* ♩ = 72.

*poco rall.*

*f*

I would I were mor - tal, So I might be . . his bride,

*dim.*

*Ped.*

*mf* *poco rit.* *a tempo.* *mf*

So that I might be, . . might be his bride! Would I were mor - tal.

THE SISTERS.

*p* Wish not that, wish not

*p* Wish not that, wish not

*p* Wish not that, wish not

*mf* *poco rit.* *p a tempo.* *mf* *p*

\* Ped. \*

Or *mf rall.* *f*

So that I might be, . . . might be his bride!

*mf* *rall.* *mf* *f*

would I were mor - tal, So . . . that I might be his bride!

that!

that!

that!

*mf* *p* *mf* *f* *ff sostenuto.*

*colla voce*

*rall.*

\* Ped. \*

**No. 2.** {CHORUS.—“DEEP IN HER CAVERN THE SEA-WITCH SITS.”  
SOENA (THE SEA-MAID AND THE WITCH).—“I KNOW THE BOON.”

*Moderato maestoso.*

PIANO.  
♩ = 72.

The musical score is written for piano and voice. The piano part is in 4/4 time, marked *Moderato maestoso*. It features a complex rhythmic pattern with many triplets and dynamic markings of *f* (forte), *p* (piano), and *mf* (mezzo-forte). The vocal parts enter in the fourth system. The Chorus Soprano and Chorus Alto parts sing the lyrics: "Deep in her cavern the sea-witch sits,". The piano accompaniment continues with its rhythmic pattern. The lyrics "And the weeds with her bonny hands she knits;" are sung in the final system.

CHORUS. SOPRANO. *mf*

CHORUS. ALTO. *mf*

Deep in her cav - ern the sea - witch sits,

Deep in her cav - ern the sea - witch sits,

And the weeds with her bo - ny hands she knits;

And the weeds with her bo - ny hands she knits;

*mf*  
Gloom - y and grim is her lone - some lair—

*mf*  
Gloom - y and grim is her lone - some lair—

*f* *scmpre f*

But what does the lit - tle sea - maid - en there?

*p*

*f* *p* *f* *p*

CONTRALTO SOLO. THE SEA-WITCH.  
*Recit. quasi a tempo.*

I know the boon that thou would'st ask— but say, Art thou pre-pared?

*p*

the pen - al - ty to pay ?

*L'istesso tempo.*  
Thou must give home, and  
*L'istesso tempo. ♩ = 72.*

friends, and love, If thou would'st dwell on earth a - bove ; Thy voice so sweet must

si - lent be, If thou would'st gain such boon from me !

Say, fair maid, art thou pre - pared . . . the pen - al - ty to pay ? Then should a mor - tal

love thee well, Bet - ter than tongue or eye can tell ; With love un - doubt - ing,



love di-vine, A soul im-mor-tal shall then be

thine! Should he not love thee for whom thou hast sighed, Should he take an-o-ther

for his true bride, Thy heart will break, and thou wilt be

Changed in-to foam on the sad salt sea!

Say, say, fair maid, art thou pre-pared the pen-al-ty to pay?

*f* *dim.* *p* *Ped.* *poco accel.* *cres. ed accel.* *p* *poco accel.* *sempre accel.* *a tempo.* *f accel.* *a tempo.* *sempre f* *mf* *p* *f*

*Poco vivo.*

## SOPRANO SOLO. THE SEA-MAID.

*cres.*

Let me be hu-man, let me be hu-man, what-e'er be .

*Poco vivo.* ♩ = 92.*p**cres.**f*

- tide, I will dare all to be by his side!

*f**ff**Ped.**p poco rall.**dim.**Ped.**Molto lento.*

## CONTRALTO SOLO. THE WITCH.

*Molto lento.* ♩ = 76.

Then sleep, while o'er thee the spell I cast, Thy

*p**Ped.**\* Ped.**\* Ped.**\* Ped.*

sweet sea - maid - en - hood is past.

'Tis done—

*sempre p**\* Ped.**\* Ped.**\* Ped.**\* Ped.**\* simile.*

Musical score for the song "Thou shalt wake" from "The Nutcracker". The score is in 3/4 time and features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat). The tempo markings are *dim.*, *p*, *dim. e rall.*, and *a tempo.*. The lyrics are: "thou shalt wake, at morn, at morn a mor - tal thou shalt wake!". The piano part includes a *p* marking and a *rall.* section. The score ends with a *Ped.* (pedal) marking.

**THE WITCH.**

*pp*

**CHORUS. SOPRANO.**

*pp*

Sleep, . . .

Then sleep, while o'er thee the spell is cast, Thy sweet sea -

**ALTO.**

*pp*

Then sleep, while o'er thee the spell is cast, Thy sweet sea -

*pp*

\* Ped. \* Ped. \* Ped. \* Ped. \*

*pp* sleep, . . . *p* sleep

- maid - en - hood is past; 'Tis done—

- maid - en - hood is past; Sleep

*p*

*Ped.* \* *simile.*

*dim.* on, . . . sleep on, . . . for love's.. true

*dim.* sleep on, . . . sleep on, . . . for love's.. true

*dim.* on, . . . sleep . . . on, for love's true

*Ped.*

*mf* sake, . . . sleep on, sleep on, for love's.. true sake, . . .

*mf* sake, . . . sleep on, . . . sleep on, for love's.. true sake, . . .

sake, . . . sleep on, sleep on, for love's.. true

*mf*

*Ped.* \*

At morn . . . thou . . . shalt wake, . . . at morn . . . a  
 At morn . . . thou . . . shalt wake, . . . at morn . . . at  
 sake, At morn . . . thou . . . shalt wake, . . . at

*sempre dim.*  
*sempre dim.*  
*sempre dim.*

*dim.* *pp*

mor - - - tal thou shalt wake! Sleep on,  
 morn a mor - tal thou shalt wake! Sleep  
 morn a mor - tal thou shalt wake!

*poco rall.* *a tempo.*  
*poco rall.* *a tempo.*  
*poco rall.* *a tempo.*

*poco rall.* *a tempo.* *p*

*Ped.* \*

sleep on,  
 on, . . . sleep on,  
 Sleep on, . . . sleep on, . . .

*sempre rall.*  
*sempre rall.* *pp*  
*sempre rall.* *pp*

*pp* *sempre rall.*

sleep on! . . .

sleep on! . . .

sleep on! . . .

*Più lento.*  $\text{♩} = 60.$

*pp*

*pp*

*Ped.* \*

*pp*

*dim.*

*pp*

*Ped.* \*

*Ped.* \*

*pp*

*rall.*

*pp*

*Ped.* \*

*Ped.* \*

## No. 5

## CHORAL INTERLUDE.—"SHE WAKENS AGAIN."

*Allegro moderato e tranquillo.*PIANO.  
♩ = 108.*p grazioso.**poco cres.**p**pp*

CHORUS. SOPRANO.

ALTO.

She wak-ens a-gain . . by the is-land

She wak-ens a-gain . . by the is-land

*pp*

shore : A - las, she is  
 shore : A - las, she is

*pp*

dumb ! she speaks no more,  
 dumb ! she speaks no more, She

*pp*

speaks no more ; ..

*p*

*cres.*  
 The sea is blue . . . and the winds blow sweet, . . . But the  
*cres.*  
 The sea is blue, . . . the winds blow sweet, . . . But the  
*cres.* *pp*



sharp stones hurt, the stones hurt her mor - tal feet! . .

sharp stones hurt, . . the stones hurt her mor - tal feet! . .

*pp*

*poco cres.*

*p*

The fair Prince tends her night and day,

The fair Prince tends her

*p*

But his thoughts and his heart are far . . a -

night and day, But his thoughts are far . . a -

- way; Ah, lit - tle sea - maid,

- way; Ah, lit - tle sea - maid,

*p* *f* *p*

*Ped.* \*

lost for ev - er, All is too late— he will love thee nev - er!

lost for ev - er, All is too late— he will love thee nev - er!

*p* *f* *p* *f* *p*

*pp* *poco rall.* *pp* *a tempo.*

All is too late— he will love thee nev - - - er!

*poco rall.* *pp* *a tempo.*

he will love thee nev - - - er!

*pp* *pp poco rall.* *pp a tempo.*

All is too late— he'll love thee nev - - - er!

*dim.* *Ped.* \*

## No. 6.

## CHORUS.—“FROM A DISTANT LAND.”

*Andantino poco mosso. In modo di una Barcarolla.*PIANO.  
♩. = 60.

The piano introduction consists of two staves. The right staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. It begins with a forte (f) dynamic, followed by a crescendo leading to a diminuendo (dim.) towards the end of the first staff. The left staff is in bass clef and features a steady eighth-note accompaniment. A first ending bracket spans the final two measures of the first staff.

The piano accompaniment for the first vocal entry consists of two staves. The right staff continues the melody from the introduction, marked with a piano (p) dynamic. The left staff continues the eighth-note accompaniment. A first ending bracket spans the final two measures of the first staff. The section concludes with a pedal point (Ped.) and a simile instruction.

This section contains the vocal and piano accompaniment for the first vocal entry. The Soprano part is on a single staff, marked mezzo-forte (mf). The Alto part is on a single staff, also marked mezzo-forte (mf). The piano accompaniment consists of two staves, with the right staff continuing the melody and the left staff continuing the eighth-note accompaniment. The lyrics are: "From a dis-tant land . . he has cho-sen a bride, . . . from a".

This section contains the vocal and piano accompaniment for the second vocal entry. The Soprano part is on a single staff, marked piano (p). The Alto part is on a single staff, also marked piano (p). The piano accompaniment consists of two staves, with the right staff continuing the melody and the left staff continuing the eighth-note accompaniment. The lyrics are: "dis-tant land . . he has cho-sen a bride, . . . They are sailing a-way at" and "dis-tant land . . he has cho-sen a bride, . . . They are sail - ing . . at".

*cres.* *mf*

morn, .. they are sail - ing a - way at morn ; .. He sees not the sea - maid - en by his

*cres.* *mf*

morn, .. they are sail - ing .. at morn ; .. He sees not the sea - maid - en, he

*cres.* *dim.*

*Ped.* \*

*p* *cres.*

side, .. He pass - es her by . . . in his hap - py

*dim.* *p*

sees . . . her not, . . . He pass - es her by, he

*p* *cres.*

*Ped.* \* *Ped.* \* *Ped.* \*

*f* *p*

pride, . . For - got - - - ten is she, for - got - ten

*cres.* *p*

pass - es her by, For - got - ten she, for - got - ten

*mf* *p*

*Ped.* \* *Ped.* \*

*pp* *poco rit.* *a tempo.*

she, for - got - ten and for - lorn ! . .

*pp* *poco rit.* *a tempo.*

she, for - got - ten and for - lorn ! . .

*pp* *pp poco rit.* *a tempo.* *mf*

*Ped.* \* *Ped.*

*legato e non affrettando.*

41

mf  
Ped.  
\* Ped. √  
dim.  
p  
\* Ped. √

SOPRANO.  
And the ship glides on . . . o'er the wa - ters  
ALTO.  
And the ship glides on . . . o'er the wa - ters  
p  
\* Ped. \* Ped. \* simile.

bright, . . . the ship glides on . . . o'er the wa - ters bright, . . .  
bright, . . . the ship glides on . . . o'er the wa - ters bright, . . .  
p

There are none to hear her sigh, . . . there are none to hear her sigh; . . . She  
There are none to hear her sigh, . . . there are none to hear her sigh; . . . She  
p  
cres.  
cres.  
cres.  
Ped. \* Ped. \*

sees not the waves or the soft star - light, She hears not the  
 sees not the waves.. or the soft star - light, She

*p* *dim.*

*Ped.* \* *Ped.* \*

mu - sic, she hears.. it not, a - las, to -  
 hears not the mu - sic, she hears.. it not, a - las, to -

*cres.* *mf* *cres.* *mf*

*Ped.* \* *Ped.* \*

- night, to - night She knows, she  
 - night, to - night She knows, she

*p* *pp*

*Ped.* \*

knows that she must die!  
 knows that she must die!

*pp* *f legato e non affrettando.*

*Ped.* \* *f* *Ped.*

First system of musical notation. The right hand features a melodic line with accents (^) and slurs. The left hand provides harmonic support with chords and single notes, including a pedal point marked with a star and 'Ped.'.

Second system of musical notation. The right hand continues the melodic development. The left hand includes dynamic markings 'dim.' and 'p', and a 'pp' marking. A pedal point is marked with a star and 'Ped.'.

Third system of musical notation. The right hand features a more complex melodic line with slurs. The left hand includes a 'cres.' marking and a pedal point marked with a star and 'Ped.'.

Fourth system of musical notation. The right hand continues the melodic line. The left hand includes dynamic markings 'mf' and 'p', and a 'Ped.' marking. A star is placed below the staff.

Fifth system of musical notation. The right hand features a melodic line with a 'Sua...' marking. The left hand includes dynamic markings 'dim.', 'pp', and 'sempre pp', and a 'Ped.' marking. A star is placed below the staff.

Sixth system of musical notation. The right hand features a melodic line with a 'pp' marking. The left hand includes a 'pp' marking and a star. The system concludes with a double bar line and a 'Segue.' marking.

No. 7. { TRIO (THE SISTERS).—"SISTER, WE COME THY LIFE TO SAVE."  
 { SOLO (THE SEA-MAID).—"HOW CALM AND PEACEFULLY HE SLEEPS."

*Molto vivace. ♩ = 92.*

THE SISTERS.  
 SOLO. 2ND SOPRANO.

SOLO. MEZZO-SOPRANO.

SOLO. 2ND CONTRALTO.

*f* *Sis - ter,*

*mf* *Sis - ter, sis - - ter,*

*mf* *Sis - ter, sis - - ter, we come thy life To*

*mf* *we come thy life to save! . .*

*mf* *we come thy life to save! . .* *Sis - ter,*

*mf* *save, we come thy life to save! . .* *Sis - ter,*

*cres.*



Sis . . . ter! Take thou this knife! . .

Sis . . . ter! Take thou this knife! . .

Sis . . . ter! Take thou this knife! . .

*f* *p*

*mf*

Plunge it deep in his breast To - night, when he li - eth at rest!

*mf*

Plunge it deep in his breast To - night, when he li - eth at rest!

*mf*

Plunge it deep in his breast To - night, when he li - eth at rest!

*mf*

*mf*

Then shall the spell be o'er, then shall the spell be o'er, And

*mf*

Then shall the spell be o'er, And

*mf*

Then shall the spell be o'er, then shall the spell be o'er And

*mf*

thou a sea - maid, a sea - maid once more!

thou a sea - maid, a sea - maid once more!

thou a sea - maid, a sea - maid once more!

*cres.*  
If not, . . . at the red sun - rise, When night in the

*cres.*  
If not, . . . at the red sun - rise, When night in the

*cres.*  
When night in the

*mf* *cres.*  
dis - tance dies, . . . Sis - ter-less we shall be, . . . sis - ter-less we shall

*mf* *cres.*  
dis - tance dies, . . . Sis - ter-less we shall be, . . . sis - ter-less we shall

*mf* *cres.*  
dis - tance dies, . . . Sis - ter-less we shall be, . . . sis - ter-less we shall

*sempre cres.*

*f*

be, And thou but as foam on the sea!

be, And thou but as foam on the sea!

be, And thou but as foam on the sea!

*f*

We come thy life to save! . .

We come thy life to save, we come thy life to save! . .

We come thy life to save, we come thy life to save! . .

*sempre f*

*f*

Sis - - - ter,

Sis - ter, sis - - - ter,

Sis - ter, sis - - - ter,

*p*

sis - - - ter!  
 sis - - - ter!  
 sis - - - ter!

*Andantino, ♩ = 54. (A little slower than in No. 6.)*

*p* *dim.* *pp*

*Ped.*

*legato e molto tranquillo.*

*\* Ped.*

SOPRANO SOLO. THE SEA-MAID.

*pp*

How calm . . . and

*\* Ped.*

peace-ful-ly he sleeps, . . . While o'er . . . the

*pp*

*sempre pp*

*Ped.*

\*

deep the ves - sel creeps; . .

*Ped.*

\*

*Ped.*

\*

*Ped.*

\*

To let him

*pp*

*Sea* . . .

\*

live means death to me, . . His death a-lone my life can

*p*

be!

*pp*

*Ped.*

\*

*Molto vivace come lma. f*

Ah no!

the blow I can - not deal!

*Molto vivace come lma. = 92.*

*sf* *p* *cres.*

*f*

*f*

*f*

*f*

## No. 8. FINALE. SOLO (THE SEA-MAID) AND CHORUS.—“FAREWELL TO THE MISTS.”

*Andante moderato.*  $\text{♩} = 63.$  3

*mf* *p*

*Ped.* \* *Ped.*

*pp* *lunga.* 8va.....

\* *Ped.* \*

*un poco marcato ma sempre pp*

*pp tranquillo.*

*Ped. non tremolo.*

CHORUS. SOPRANO. *pp* Fare

ALTO. *pp* Fare

- well, fare

- well, fare

*simile.*

- well to the mists of the night, . . .

- well to the mists of the night, . . .

*pp* Hail to the

*pp* Hail to the

*sempre pp*

*Ped.*

first soft gleam. of the light! . . .

first soft gleam of the light! . . .

*p* *cres.* Morn - ing has bro - ken, — the Spi - rits of

*p* *cres.* Morn - ing has bro - ken, — the Spi - rits of

*p* *cres.*



Air Wak - en the spheres to the day - - light

Air Wak - en the spheres to the day - - light

*p*

## SOPRANO SOLO. THE SEA-MAID.

What are those strains of dis - tant

fair ! . . .

fair ! . . .

*pp*

*Ped.*

me - - - lo - dy . . . That steal up - on mine

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

ear ? a - gain I live, . . .

*cres.*

*poco cres.*

*Ped.* \* *Ped.* \*

*cres.*

a - gain I live! . . . Their spell new light-ness to my

*Ped.* *\* Ped.* *\* Ped.* *\* Ped.* *\**

heart doth give: . . . Spi - rits of Air, . . .

*dim.* *p*

*Ped.* *\* Ped.* *\* Ped.* *\* Ped.* *\**

Spi - - rits of Air, . . . oh, whither bear ye

*Ped.* *\* Ped.* *\* Ped.* *\* Ped.* *\**

me?

*dim.* *pp*

*Ped.* *\* V* *V*

CHORUS. SPIRITS OF THE AIR.  
SOPRANO.

55

The musical score is written for Soprano and Alto voices and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Soprano and Alto parts are written on staves with lyrics. The piano accompaniment consists of a right-hand part with dense chordal textures and a left-hand part with a more melodic line. Dynamics include *pp* (pianissimo), *ppp* (pianissimissimo), and *p* (piano). Pedal points are indicated with 'Ped.' and a circled cross symbol. The score is divided into systems, with the first system containing the first two systems of music. The lyrics are: 'To the Daughters of the', 'To the Daughters of the', 'Air, . . . .', 'Air, . . . .', 'O sea-maid - - en, sad and', 'O sea-maid - - en, sad and', 'fair ! . . . .', 'fair ! . . . .'. The score ends with a double bar line and a small asterisk.

Soprano: *pp* To the Daugh - - ters of the

Alto: *pp* To the Daugh - - ters of the

*pp* Air, . . . .

*pp* Air, . . . .

*pp* O sea - maid - - en, sad and

*pp* O sea - maid - - en, sad and

*pp* fair ! . . . .

*pp* fair ! . . . .

*p*

*cres.* *f* *p*

*p sostenuto.*

There to dwell . . for ev - er - more On . . . that bright, . . im -

*p sostenuto.*

There to dwell . . for ev - er - more On that bright, . . im -

*p*

*Ped.* \* *Ped.* \* *Ped.* \*

*poco cres.*

- mor - tal shore. Thou hast suf - fered and . . . en-dured,

*poco cres.*

- mor - tal shore. Thou hast suf - fered and . . . en-dured,

*poco cres.*

*Ped.* \*

*cres.* *mf*

Thy re-ward shall be . . . as-sured, Thou shalt come, . . . . through

*cres.* *mf*

Thy re - ward . . shall be as - sured, Thou shalt come, . .

*cres.* *mf*

*Ped.* \* *Ped.* \* *Ped.* \*

love and pain, An im - mor - tal soul to gain,  
 . . . through love and pain, . . . An im - mor - tal soul, a soul to

*Ped.* \* *Ped.* \*

*f* Thou shalt come, through love and pain, An im - mor - tal soul, a *dim.*  
*f* gain, Shalt come, through love . . . and pain, An im - mor - tal soul, a *dim.*

*f* *dim.*

SOLO SOPRANO. THE SEA-MAID.

*p* A-gain I live, *cres.* a-gain I  
 soul to gain!  
 soul to gain!

*p* *cres.*

*Ped.* \* *Ped.* \*

live! Their spell new light - ness to my heart doth

*cen do.*

*f* give: . . . . .

**SPIRITS OF THE AIR.**  
SOPRANO. *mf sostenuto.*

Af - ter three hun - dred

ALTO. *mf sostenuto.*

Af - ter three hun - dred

*f* *p*

*Ped.* \*

years Of peace, af - ter years . . . un -

years Of peace, at - ter years . . . un -

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Musical score for "The Lord's Prayer" (No. 100). The score is in G major (one sharp) and 4/4 time. It features a vocal melody and a piano accompaniment. The lyrics are: "thou too shalt rise, im - mor - tal as are we too shalt rise, im - mor - tal as are we thou". The piano part includes a prominent arpeggiated figure in the right hand and a bass line in the left hand. The score is marked with "cres." (crescendo) and "Ped." (pedal) instructions.

thou too shalt rise, From the re-gions of the air,  
too shalt rise, From the re-gions of the air,

*Ped.* \* *Ped.* \* *Ped.* \*

of the air, Pure and ra - diant,  
 of the air, Pure and ra - diant,

*sempre cres.*  
 Ped. \* Ped. \*

*cres.* bright and fair, *f* And float, a spi - rit, in - te  
*cres.* bright and fair, And float, and float in - to

*cres.* *mf*

*Ped.* \* *Ped.* \*

*sempre f* Pa - ra - dise! . . . Thou too shalt rise, . . . Pure . . . and  
*sempre f* Pa - ra - dise! . . . Thou too shalt rise, . . . Pure . . . and

*f* *Ped.* \*

*cres.* ra - diant, pure and ra - diant, *ff* A spi - rit in - to  
*cres.* ra - diant, pure and ra - diant, *ff* A spi - rit in - to

*ff* *Ped.* \*

Pa - ra - dise! . . . ra - diant, *ff*  
 Pa - ra - dise! . . . ra - diant, *dim*

*ff* *dim*

*Ped.* *v* 8248.



*pp* a spi rit,

*uendo.* *pp*

*rall.* *a tempo.*

in to Pa ra - dise!

*rall.* *a tempo.*

in to Pa ra - dise!

*pp a tempo, tranquillo.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*pp* *rall.*

*Ped.* \*

THE END







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